

My Works on LanKacia - the language build
on
the most basic human logic

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For the best reading experience press F11 to enter full screen mode. Press F11 again to exit. You can zoom with Ctrl+
+ and Ctrl+-. And please do not read in a dark place. When you feel dizzy or uncomfortable stop reading.

This text uses a lot of basic english¹ to make it easy to understand. Add a comment with Ctrl+Alt+M and show me
parts with difficult english.

Everyone can read this text because there is no harmful content. You will find parts difficult to understand. But
remember: reading from top to bottom is the most simple.

This text is written by one person. If you can not tolerate the content please do not read more.

¹ <http://ogden.basic-english.org/be0.html>

1. Abstract

What is the most simple? My way of doing is to compromise complexity and utilizing basic knowledge. As of this I'm using scientific logic to make LanKacia understandable for AI and humanity in hope to create a method of communication which shall rationalize the human thinking in the process of learning and using. This will automatically lead to changes in word and syllable construction, writing and pronunciation, the evasion of the decimal system and the adaption of a more pure (rational) kind of seeing, exchanging, thinking in our world.

2. Introduction

2.1. The Idea

Communication does not solve wars nor other conflicts. It is not enough to talk and settle for an agreement. It is our thoughts that have to change, our way of thinking things. Imagine when the word 'conflict' would have the same meaning as 'argumentation'. Dividing the world into positive and negative things when there is only being and theoretical being (this includes NotBeing).

2.2. The Ideal

I do not divide into good nor bad - keep a clear mind. There is no justice as there shall be no judgement. I want to train everyone to see everything neutral, without interpretation. There is only same, which means innate weakness may be made up with diligence. This must not result in castening. Value yourself most, but value everything else the same as yourself. Do not be proud or ashamed, because there is no meaning in it.

2.3. Why our Justice does not work

We should not punish for misbehaviour, but if anything empower selflessness. Selflessness does not include acting for a higher being but for being [alive] itself. If not my "Rights" is used as basis, then someone who truly does not want to decide should decide as he is the one, who is the most just.

2.3.1. In your thinking there is always a fault

So who is at fault for what is being accomplished in our society - for all the bad things happening? Right now I'm using your weapon to blame you for not being upright. Why can't you see that blaming is never a way for improvement. It never helps. Feeling responsible not only for 'our own faults' but also for someone else's, improves the respect and love for each other.

2.3.2. Why balance does not work for a long term

When something new is build - something beautiful - build out of strong emotion, a collective drive from a new perspective then the being of it is closest to its idea. Therefore changes will always result in getting further away from what was originally planned.

2.3.3. Why not use existing languages?

This is not about making something my own. I do not want to call it my work as it is to be fair: a project with many many different influences from all kinds of sciences, arts and linguistics. The only bother with existing languages is that I am not satisfied with how they can be used and in what extend. In the following I will list different influences I used to create my ideas.

2.4. Sources, influences and tools used

I am quite thankful that I have the access and the ability to use these. So I thought I should put them right here.

2.4.1. Sonja Lang. 2014. Toki Pona - the Language of Good (ISBN: 978-0-9782923-0-0)

Before I even knew about Toki Pona I had a basic idea of how the grammar should look like:

ko₁ do-ko₃ bo-ko₃ ko₂-ko₃

do would be a replacement for a verb. bo the replacement for a noun. And ko would have a descriptive function. ko₁ would relate to the sentence (local, time, etc.). ko₂ could be an object. ko₃ would describe the word in front of it.

2.4.2. The collection of minds and sources

[Wikipedia, the free encyclopedia](#) and [Wikipedia - Die freie Enzyklopädie](#) usage since 18-07-15 and even before to get a general view of things

2.4.3. Google translate

[Google Translate](#) usage since 18-07-15 until now

For switching between the english and german articles and searching for words

2.4.4. IPA

3. The Design of LanKacia

3.1. What you need to know beforehand

3.1.1. Showing

What are the most basic writable signs? I chose 'dot' and 'line' followed by 'curve'.

3.111 Dot

The dot is where the focus lies. The focus shows a certain location, for example as a placeholder. It is the ultimate goal, the deepest attractor and it is also used for 'love'.

3.112 Line □ *U+FFE8*

The Line is used as an example character, because of its simplicity. It also means 'Be'.

3.113 Location of vocals

· U+A708

· U+A70A

· U+A70C

· U+A70D

· U+A70F

· U+A711

3.1.2. Patterns

□

3.1.3. Terms

To make it as simple as possible I used some commonly used ones from the propositional logic². So instead of writing a whole sentence like 'he eats a table' and thinking about a new sentence everytime, I will just use □. For a particular part of a term the matching [number](#) will be used O, I, V, □, □.

3.2. Logic - identifiers

Identifies are never standalones. They are always bound to a value.

or □

3.2.1. Truth and falseness

A term can be either true or false. It also can be both but paradoxes will not be used here. And the lone-standing term □ is the only one without true or false identifier.

3.2.2. Negation

I am trying to avoid positive and negative and prefer the writing: state1(1)=+1 and state2(1)=-1 which does not exclude a third and more different directions. I will not use more than two state for describing LanKacia.

3.2.3. Priority

Priority helps to describe the level of importance in any kind of meaning. It is written in the numerals 'O' 'I' 'V' 'W' '□'.

² https://en.wikipedia.org/wiki/Propositional_calculus 18-07-28

3.3. Math

Even how is counted is changed in this language. Remember binary, decimal or even the hexdec system? This one is based on five numbers - quinary³. For now

3.3.1. Numbers

3.311 Exact and relative values

3.3111 Value of zero, the absolute nothing

Written as a big circle lying on the outer squares of . It is often not used to represent a certain meaning.
○ U+1F315 or simply 'O'

3.3112 Value of one, the first meaning, the sense (*short 'being'*)

Written as a vertical straight line laying in the middle of the three central squares of . It always used for the most essential [act;meaning]. Other meanings cannot be [present] without the first.

3.3113 Value of two, the thing and abstract (*short 'object'*)

Written as two beings at the point of realisation of [each other](#) (*45° of being + -45° of being*). It is used to describe the point of view.
_ or simply 'V'

3.3114 Value of three, the description

Written as a new, more complex form of 'object' (written as a mirrored 'N'). It is used to give an object a more detailed picture. A description can be everything that points towards the object. Therefore  cannot be without the V.


3.3115 Value of four, the

3.3116 Value of infinity

It is written as a frame around the . Infinity is either the $\vdash$ or the $\dashv$. It is also used to write 'all'. It can not be valued with numbers but with  and  only.

3.3117 Value of more [than]

$\vdash \text{state2}(\square) \square O \square \text{state1}(\square) \dashv$

3.3118 Value of less [than]

$\vdash \text{state1}(\square) \square O \square \text{state2}(\square) \dashv$

3.3.2. Calculation

3.321 + and -

3.4. Words

3.4.1. Vocals

There are a total of 5 vocals in LanKacia. Their Sound isn't set yet, but you could think of them sounding like the german A, E, I, U and the greek Omega. For further notice the A shall be spoken as if you'd just open your mouth about 50%, lay your tongue down and don't move your lips. By contracting you'll hear the cleanest sound, which I set as the base tone. Do the same once more but now you'll pull the edges of your lips slightly. This will make the E sound and the I sound when you pull even more.

³ <https://www.calculand.com/unit-converter/zahlen.php> 18-07-26

3.4.2. Base

(\)/ □a830 □a831 □a832 □1d369 □

3.4.3. Syllables

A syllable consists of exactly one character just like in Hiragana of the Japanese Language.

3.5. Verbs O

There are only a very few words to describe what is happening. The most common is 'be' written as a straight vertical line, which describes the being of things in all tempus and logical forms. The second common is 'do' or 'make' describing all things being done. Written as a 'be' in motion; a horizontal straight line. That is why motion and changes will always be written with a 'do' line.

Other verbs are:

1. Be (and NotBe) and Move/Change (and Undo)
 - a. □ U+FFE8
 - b. □ U+4E00
2. Give and NotGive (Get)
 - a. □+IndicationRight
 - b. IndicationLeft+□
3. Create and NotCreate (Delete, Abbauen)
 - a. □+IndicationUp
 - b. □+IndicationDown
- 4.

When the bigger thing gains then it is positive. This means that I am always the smallest piece and for example society or nature are bigger.

3.5.1. Verb priority

Verbs in connection with Priority

3.6. Objects V

3.7. Grammar - Building a sentence

3.7.1. Indication

Start ⊢

End ⇐

□ U+FF1E to (direction 'forward')

Example: A gives an apple to B = A □ B

□ U+FF1C from (direction 'backward')

Example: B takes/gets an apple from A = B □ A

□□ each other (direction 'dualward')

Example: A shares an apple with B = A □□ B

3.7.2. Connectives

□ U+4E04 with (+)

3.7.3. Terms implication

3.731 About

Answers the question: What is the term about?

StartConversation

Is the one-sided act from A

¡ ⊢

3.7.4. Punctuation

There are four processes in total involved when communication is being made:

3.741 Asking for Information - Question ¡ U+00A1

A term for 'asking' starts with an '¡'. It is most important to be as specific as possible when asking, because the subject of a conversation is determined here.

Input: About, StartConversation

Logical term: A realizing B and □

3.742 Receiving information - Interpretation ! U+0021

3.743 Working with information - Computation □ □ U+2981

3.744 Sending information - Transmission □ U+FE30

3.8. Phonetics

The International Phonetic Alphabet (IPA) is the most commonly used method to describe how a language sounds.

3.9. Writing

There are no serifs. There is no **bold**, *italic* or other writing styles. There are for now no new fonts planned.

3.9.1. General Alignment

3.9.2. Digital writing

3.921 Formatting

3.9.3. Handwriting for readability

3.9.4. Common writing

4. Summary

You are now able to:

The comparison with other languages

5. Attachments

5.1. Collection of formulas

□

5.2. Dictionary

The dictionary is sorted like a japanese dictionary. The more lines a word contains, the further near the end you will find it. Dots are first, straights lines second, curves third and circles last.

Find it [here](#).

THE INTERNATIONAL PHONETIC ALPHABET (revised to 2018)

CONSONANTS (PULMONIC)

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	Bilabial	Labiodental	Dental	Alveolar	Postalveolar	Retroflex	Palatal	Velar	Uvular	Pharyngeal	Glottal
Plosive	p b		t d			ʈ ɖ	c ɟ	k ɡ	q ɢ		ʔ
Nasal	m	ɱ	n			ɳ	ɲ	ŋ	ɴ		
Trill	ʙ		r						ʀ		
Tap or Flap		ⱱ	ɾ			ɽ					
Fricative	ɸ β	f v	θ ð	s z	ʃ ʒ	ʂ ʐ	ç ʝ	x ɣ	χ ʁ	ħ ʕ	h ɦ
Lateral fricative			ɬ ɮ								
Approximant		ʋ	ɹ			ɻ	j	ɰ			
Lateral approximant			l			ɭ	ʎ	ʟ			

Symbols to the right in a cell are voiced, to the left are voiceless. Shaded areas denote articulations judged impossible.

CONSONANTS (NON-PULMONIC)

Clicks	Voiced implosives	Ejectives
◌Ꞩ Bilabial	◌ɓ Bilabial	◌' Examples:
◌Ɦ Dental	◌ɗ Dental/alveolar	◌p' Bilabial
◌Ɜ (Post)alveolar	◌ɟ Palatal	◌t' Dental/alveolar
◌Ɡ Palatoalveolar	◌ɠ Velar	◌k' Velar
◌Ɬ Alveolar lateral	◌ɣ Uvular	◌s' Alveolar fricative

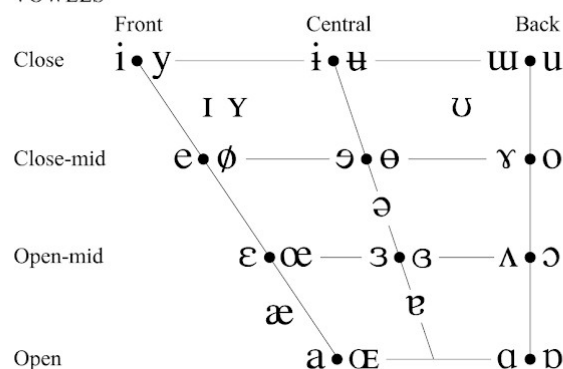
OTHER SYMBOLS

ʌ Voiceless labial-velar fricative	ɕ ʑ Alveolo-palatal fricatives
ʋ Voiced labial-velar approximant	ɭ Voiced alveolar lateral flap
ɥ Voiced labial-palatal approximant	ɥɥ Simultaneous ɥ and ɥ
ħ Voiceless epiglottal fricative	Affricates and double articulations can be represented by two symbols joined by a tie bar if necessary.
ʕ Voiced epiglottal fricative	
ʡ Epiglottal plosive	

DIACRITICS Some diacritics may be placed above a symbol with a descender, e.g. $\overset{\circ}{\eta}$

◌ [◌]	Voiceless	<u>n</u> <u>d</u>	◌ [◌]	Breathy voiced	<u>b</u> <u>a</u>	◌ [◌]	Dental	<u>t</u> <u>d</u>
◌ [◌]	Voiced	<u>s</u> <u>t</u>	◌ [◌]	Creaky voiced	<u>b</u> <u>a</u>	◌ [◌]	Apical	<u>t</u> <u>d</u>
◌ ^h	Aspirated	<u>t</u> ^h <u>d</u> ^h	◌ [◌]	Linguolabial	<u>t</u> <u>d</u>	◌ [◌]	Laminal	<u>t</u> <u>d</u>
◌ [◌]	More rounded	<u>ɔ</u>	◌ [◌]	Labialized	<u>t</u> ^w <u>d</u> ^w	◌ [◌]	Nasalized	<u>ẽ</u>
◌ [◌]	Less rounded	<u>ɔ</u>	◌ [◌]	Palatalized	<u>t</u> ^j <u>d</u> ^j	◌ [◌]	Nasal release	<u>d</u> ⁿ
◌ ⁺	Advanced	<u>u</u> ⁺	◌ [◌]	Velarized	<u>t</u> ^ʷ <u>d</u> ^ʷ	◌ [◌]	Lateral release	<u>d</u> ^l
◌ [◌]	Retracted	<u>ɛ</u> [◌]	◌ [◌]	Pharyngealized	<u>t</u> ^ħ <u>d</u> ^ħ	◌ [◌]	No audible release	<u>d</u> [◌]
◌ [◌]	Centralized	<u>ẽ</u>	◌ [◌]	Velarized or pharyngealized	<u>ɫ</u>			
◌ [×]	Mid-centralized	<u>ẽ</u>	◌ [◌]	Raised	<u>e</u> [◌] (<u>ɹ</u> = voiced alveolar fricative)			
◌ [◌]	Syllabic	<u>n</u> [◌]	◌ [◌]	Lowered	<u>e</u> [◌] (<u>β</u> = voiced bilabial approximant)			
◌ [◌]	Non-syllabic	<u>e</u> [◌]	◌ [◌]	Advanced Tongue Root	<u>ɛ</u> [◌]			
◌ [◌]	Rhoticity	<u>ə</u> <u>a</u>	◌ [◌]	Retracted Tongue Root	<u>e</u> [◌]			

VOWELS



Where symbols appear in pairs, the one to the right represents a rounded vowel.

SUPRASEGMENTALS

- ' Primary stress ,fəʊnə'tɪʃən
- ˌ Secondary stress
- : Long e:
- ː Half-long eː
- ◌ Extra-short ě
- | Minor (foot) group
- || Major (intonation) group
- . Syllable break .i.ækt
-) Linking (absence of a break)

TONES AND WORD ACCENTS

LEVEL		CONTOUR	
ẽ	or ʘ Extra high	ẽ	or ʘ Rising
é	ʘ High	ê	ʘ Falling
ē	ʘ Mid	ẽ	ʘ High rising
è	ʘ Low	ẽ	ʘ Low rising
è	ʘ Extra low	ẽ	ʘ Rising-falling
↓	Downstep	↗	Global rise
↑	Upstep	↘	Global fall

5.3.1. [IPA, 2018](#)

There are also audio charts linked in the [media section](#).

5.4. Media

5.4.1. IPA chart pulmonic consonants with audio

Can be found [here](#).

5.4.2. IPA chart vowels with audio

Can be found [here](#).